DEVENDRA BANHART
CONFESSIONS OF A FREAK FOLKIE

JETHRO TULL
REVISIT "AQUALUNG"

CYNDI LAUPER
HAS FUN UNPLUGGED

PLUS E-Z CHARTS!

6 SONGS TRANSCRIBED!

JOHN MAYER
"Daughters"

THE BEATLES
"Yesterday"

COLDPLAY "Fix You"

JOHNNY CASH
"I Walk the Line"

BLIND BLAKE
"Chump Man Blues"

ACOUSTIC ARRANGEMENT!
"My Funny Valentine"

GUITAR WORLD

Acoustic

ROCK ON WOOD!

SINNER, SAINT, OUTLAW, ICON

JOHNNY CASH

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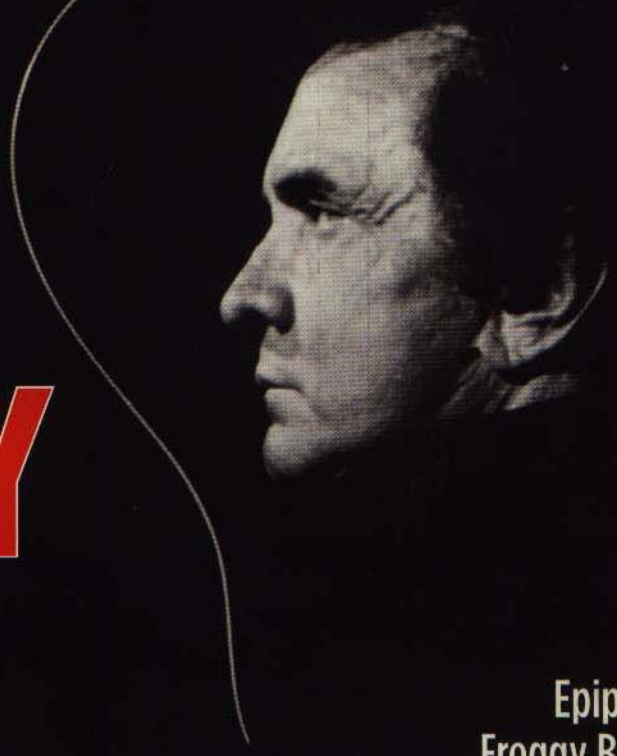

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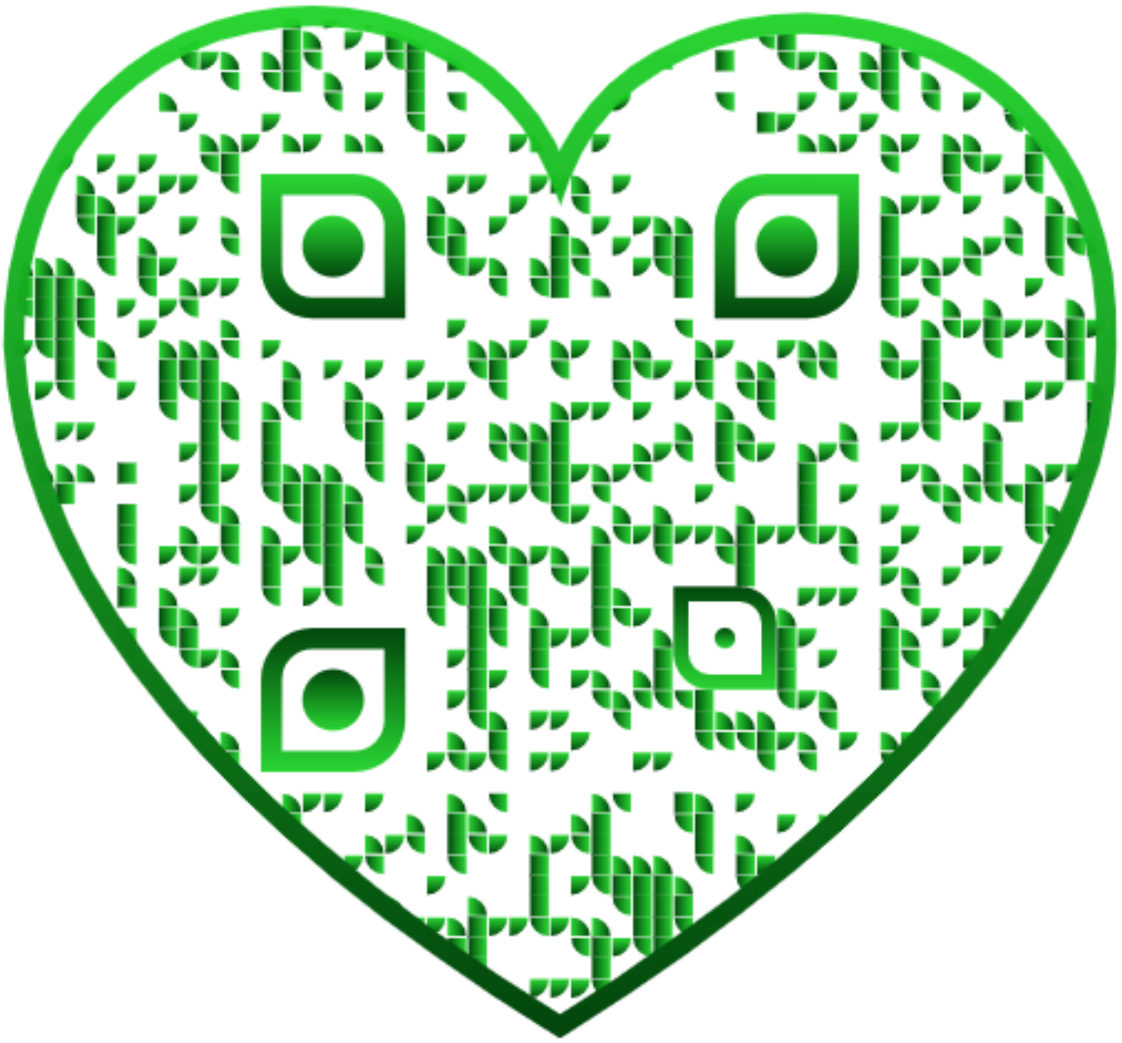
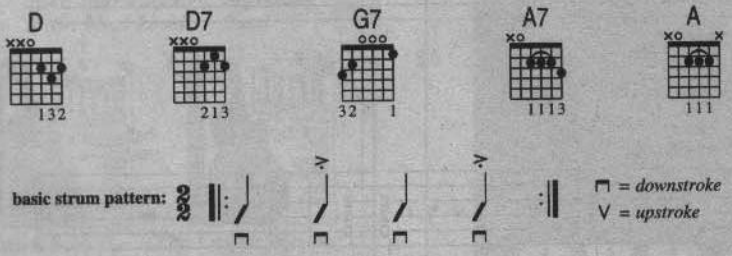


{E-Z GUITAR} *Arranged by Matt Scharfglass*

CHUMP MAN BLUES Blind Blake

As heard on the Yazoo recording *The Best of Blind Blake*



D G7 D D7
I'm goin' to the river take a great big jump
G7 D
I'm goin' to the river take a great big jump
A7 G7 A D
I used to be a wise man but a woman made me a chump

D G7 D D7
It sure is funny how hard a man can fall
G7 D
It sure is funny how hard a man can fall
A7 G7 A D
When he gets to thinkin' one woman has got it all

D G7 D D7

My baby threwed me out and I start walkin' down the tracks

G7 D

My baby threwed me out and I start walkin' down the tracks

A7 G7 A D

And then I went home and begged her to take me back

D G7 D D7

She ain't no good but I can't quit her somehow

G7 D

She ain't no good but I can't quit her somehow

A7 G7 A D

I used to be a wild cat this woman has turned me down

D G7 D D7

She don't act sweet She's a mean and naggin' kind

G7 D

She don't act sweet She's a mean and naggin' kind

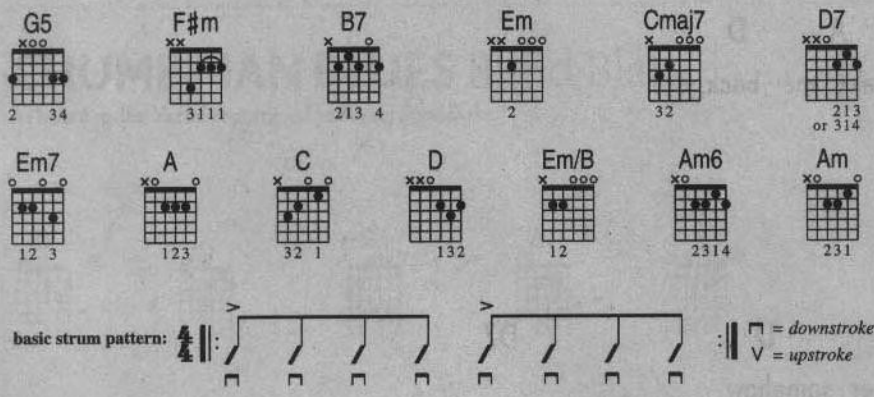
A7 G7 A D

She got a new quiver make a drunk man lose his mind

YESTERDAY The Beatles

As heard on the Capitol/EMI recording *Help!* • By John Lennon and Paul McCartney

To play along with the recording, tune each string down one whole step (low to high: D G C F A D).



G5 **F#m** **B7** **Em**
Yesterday All my troubles seemed so far away
Cmaj7 **D7** **G5**
Now it looks as though they're here to stay
Em7 **A** **C** **G5**
Oh I believe in yesterday

G5 **F#m** **B7** **Em**
Suddenly I'm not half the man I used to be
Cmaj7 **D7** **G5**
There's a shadow hanging over me
Em7 **A** **C** **G5**
Oh yes - ter - day came suddenly

bridge:

F#m **B7** **Em** **D** **C** **Em/B** **Am6** **D7** **G5**
Why she had to go I don't know she wouldn't say
F#m **B7** **Em** **D** **C** **Em/B** **Am** **D7** **G5**
I said some - thing wrong now I long for yes - ter - day

G5 **F#m** **B7** **Em**
Yesterday love was such an easy game to play
Cmaj7 **D7** **G5**
Now I need a place to hide away
Em7 **A** **C** **G5**
Oh I believe in yesterday

bridge:

F#m **B7** **Em** **D** **C** **Em/B** **Am6** **D7** **G5**
Why she had to go I don't know she wouldn't say
F#m **B7** **Em** **D** **C** **Em/B** **Am** **D7** **G5**
I said some - thing wrong now I long for yes - ter - day

G5 **F#m** **B7** **Em**
Yesterday love was such an easy game to play
Cmaj7 **D7** **G5**
Now I need a place to hide away
Em7 **A** **C** **G5**
Oh I believe in yesterday
G5 **A** **C** **G5**
Mmm...

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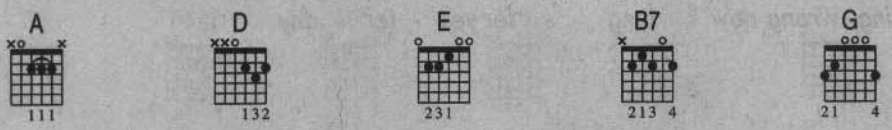
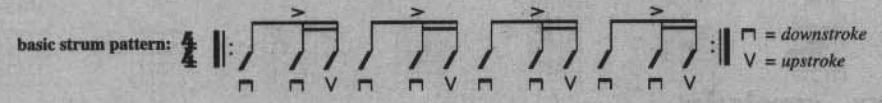
I WALK THE LINE Johnny Cash

As heard on the Legacy recording *16 Biggest Hits* • By John R. Cash

w/capo at first fret
All chord shapes are relative to the capo.
All chords sound one half step higher than written.





A D A E B7 E
Hmm

B7 E
I keep a close watch on this heart of mine
B7 E
I keep my eyes wide open all the time
A E
I keep the ends out for the tie that binds
B7 E
Because you're mine I walk the line
A
Hmm

E A
I find it very very easy to be true
E A
I find myself alone when each day is through
D A
Yes I'll admit that I'm a fool for you
E A
Because you're mine I walk the line
D
Hmm

```
        A                          D
As sure as night     is     dark and day is light
        A                          D
I keep you on     my     mind both day and night
        G                          D
And happiness I've known proves that it's right
        A                          D
Because you're mine                I walk the line
A
Mmm


        E                          A
You've got a way      to keep me on your side
        E                          A
You give me cause     for love that I can't hide
        D                          A
For you I know I'd even try to turn the tide
        E                          A
Because you're mine                I walk the line
E
Hmm


        B7                         E
I keep a close watch on this heart of mine
        B7                         E
I keep my eyes wide   open   all   the time
        A                          E
I keep the ends  out  for the tie   that   binds
        B7                         E
Because you're mine                I walk the line      Hmm
```

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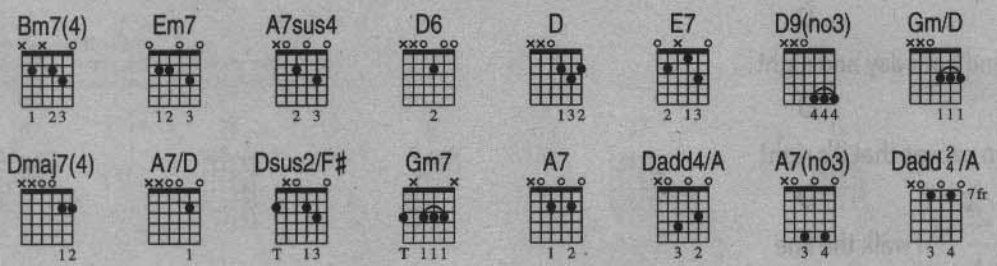
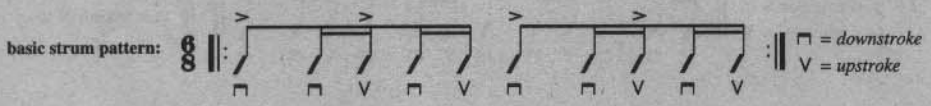
DAUGHTERS John Mayer

As heard on the Aware/Columbia recording *Heavier Things* • By John Mayer





Bm7(4) **Em7** **A7sus4** **D**
I know a girl She puts the color inside of my world
Bm7(4) **Em7** **A7sus4** **D**
But she's just like a maze where all of the walls all continually change
Bm7(4) **Em7** **A7sus4** **D**
And I've done all I can to stand on her steps with my heart in my hands
Bm7(4) **Em7** **A7sus4** **D**
Now I'm starting to see maybe it's got nothing to do with me

chorus:
Bm7(4) **Em7** **A7sus4** **D6**
Fathers be good to your daughters
Bm7(4) **Em7** **A7sus4** **D6**
Daughters will love like you do
Bm7(4) **Em7** **A7sus4** **D6**
Girls become lovers who turn into mothers
Bm7(4) **Em7** **A7sus4** **D6**
So mothers be good to your daughters too

Bm7(4) **Em7** **A7sus4** **D**
Oh you see that skin It's the same she's been standin' in since the
Bm7(4) **Em7** **A7sus4** **D**
day she saw him walkin' away Now she's left cleaning up the mess he made

(repeat chorus)

D9(no3) **Gm/D** **D**
Boys you can break
Dmaj7(4) **A7/D** **Bm7(4)**
You'll find out how much they can take
Em7 **Dsus2/F#**
Boys will be strong and boys soldier on
Gm7 **A7** **Dadd4/A** **A7(no3)** **Dadd$^{2}_{4}$/A**
But boys would be gone without warmth from a wom - an's good good
Bm7(4) **Em7** **A7sus4** **D6**
heart On behalf of
Bm7(4) **Em7** **A7sus4** **D6**
every man lookin' out for every girl You are the
Bm7(4) **Em7** **A7sus4** **D6**
god and the weight of her world

Bm7(4) **Em7** **A7sus4** **D6**
So fathers be good to your daughters
Bm7(4) **Em7** **A7sus4** **D6**
Daughters will love like you do
Bm7(4) **Em7** **A7sus4** **D6**
Girls become lovers who turn into mothers

Bm7(4) **Em7** **A7sus4** **D6**
So mothers be good to your daughters too (3x)

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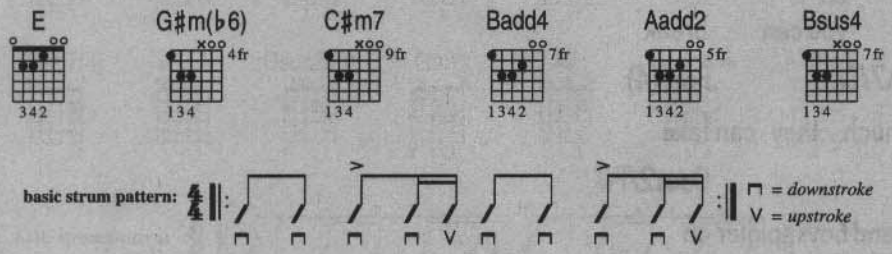
FIX YOU Coldplay

As heard on the Capitol/EMI recording *X & Y* • By Guy Berryman, Will Champion, Chris Martin and Jon Buckland

To play along with the recording, tune each string down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).



E **G♯m(b6)** **C♯m7** **Badd4**
When you try your best but you don't succeed
E **G♯m(b6)** **C♯m7** **Badd4**
When you get what you want but not what you need
E **G♯m(b6)** **C♯m7** **Badd4**
When you feel so tired but you can't sleep Stuck in reverse
E **G♯m(b6)** **C♯m7** **Badd4**

E **G♯m(b6)** **C♯m7** **Badd4**
And the tears come streaming down your face
E **G♯m(b6)** **C♯m7** **Badd4**
when you lose something you can't replace
E **G♯m(b6)** **C♯m7** **Badd4**
When you love someone but it goes to waste Could it be worse
E **G♯m(b6)** **C♯m7** **Badd4**

chorus:
Aadd2 **E** **Bsus4** **Badd4**
Lights will guide you home
Aadd2 **E** **Bsus4** **Badd4**
And ignite your bones
Aadd2 **E** **Bsus4** **Badd4**
And I will try to fix you

E G#m(b6) C#m7 Badd4 *(2x)*

E G#m(b6) C#m7 Badd4
And high up above or down below
E G#m(b6) C#m7 Badd4
When you're too in love to let it go
E G#m(b6) C#m7 Badd4
But if you never try you'll never know just what you're
E G#m(b6) C#m7 Badd4
worth

(chorus)

E Aadd2 E Badd4
Tears stream down on your face When you lose something you cannot replace
C#m7 Aadd2 E Badd4
Tears stream down on your face and I
E Aadd2 E Badd4
Tears stream down on your face I promise you I will learn from my mistakes
C#m7 Aadd2 E Badd4
Tears stream down on your face and I

Aadd2 E Bsus4 Badd4
Lights will guide you home
Aadd2 E Bsus4 Badd4
And ignite your bones
Aadd2 E Bsus4 Badd4 E
And I will try to fix you

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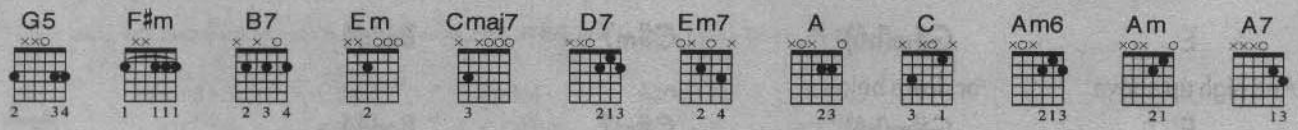
YESTERDAY The Beatles

As heard the Capitol EMI Recording *HELP!*
Words and Music by John Lennon and Paul McCartney • Transcribed by Adam Perlmutter

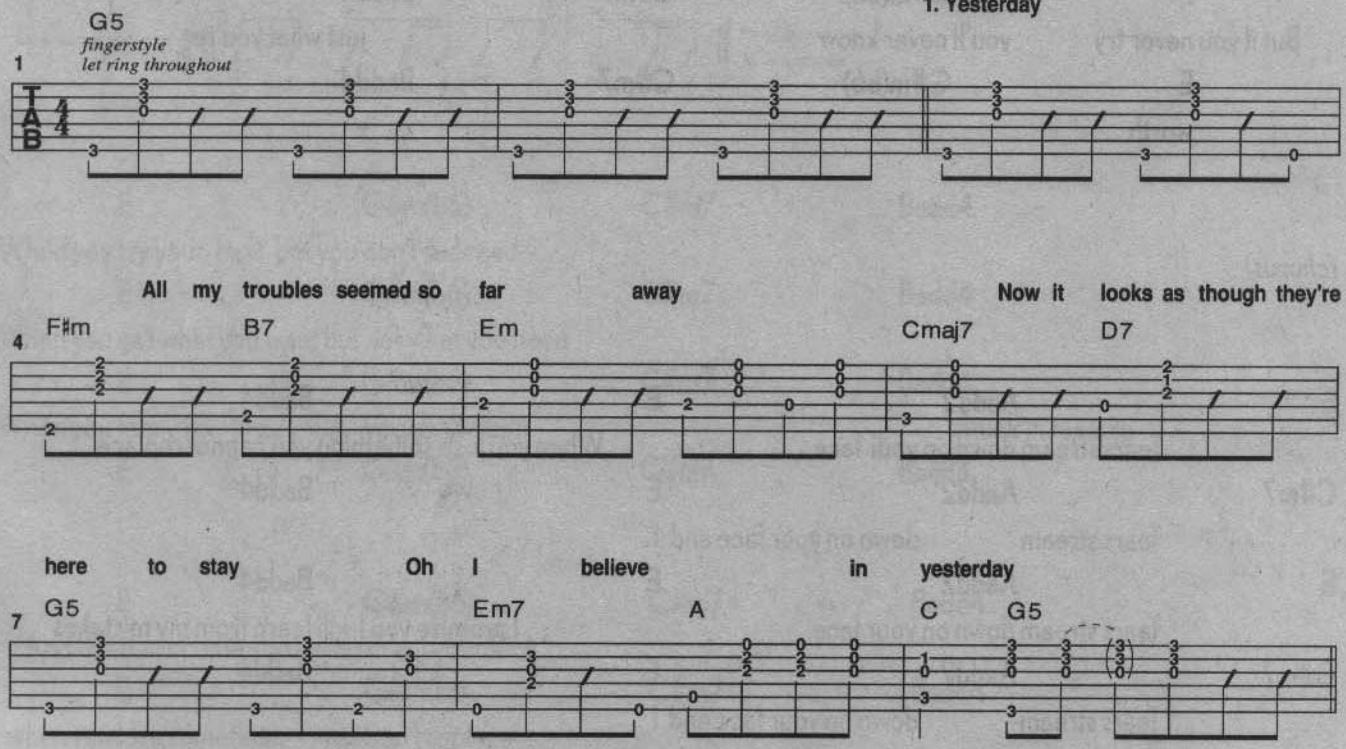
Tune down one whole step
(low to high: D G C F A D)



A **Intro** (0:00)
Moderate Rock ♩ = 98

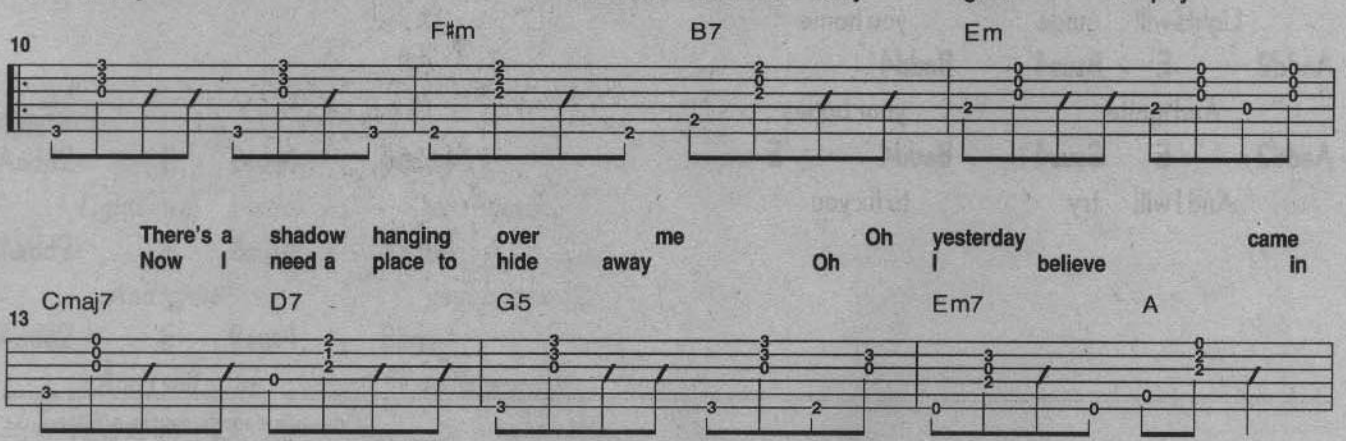
B **1st Verse** (0:05)

1. Yesterday



C **2nd and 3rd Verse** (0:22), (0:59)

2. Suddenly
3. Yesterday



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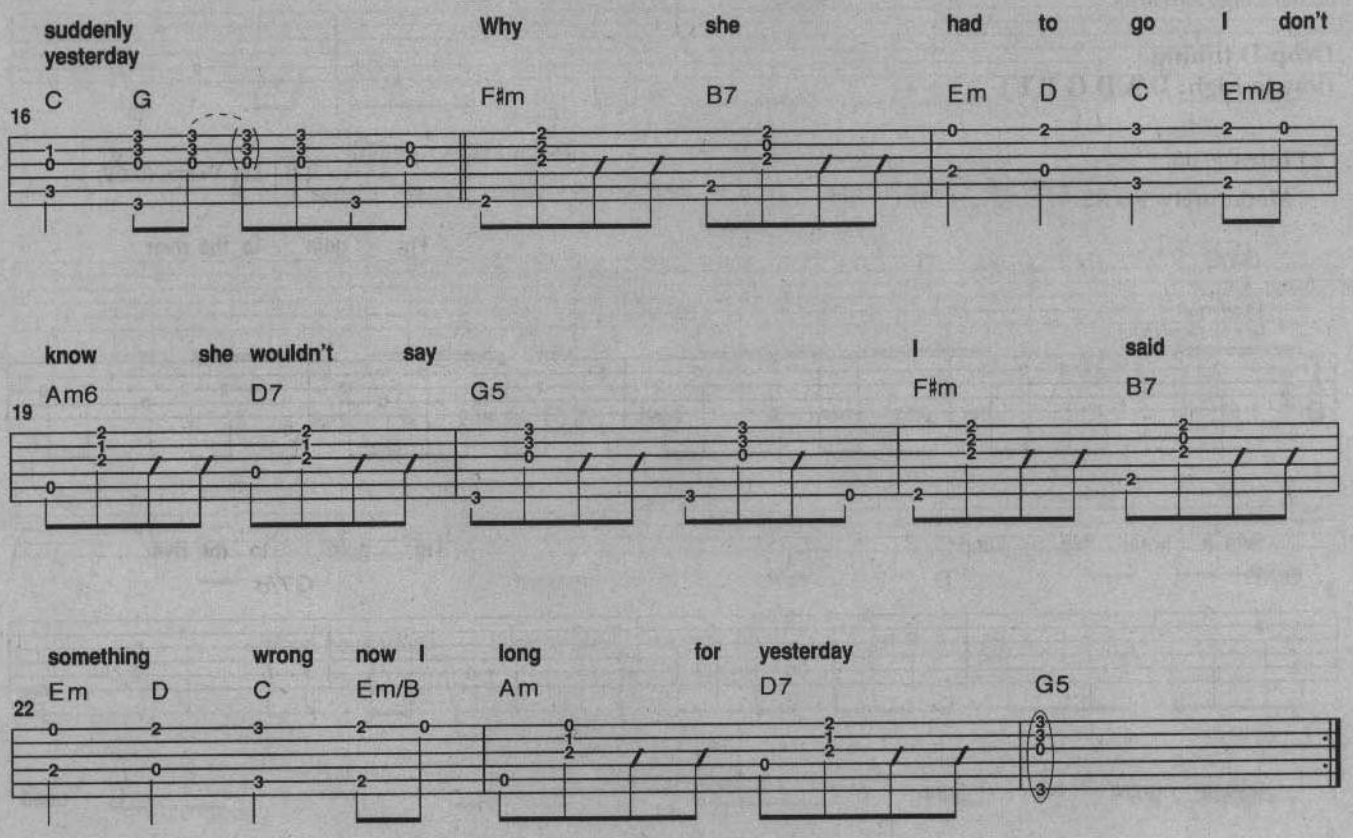
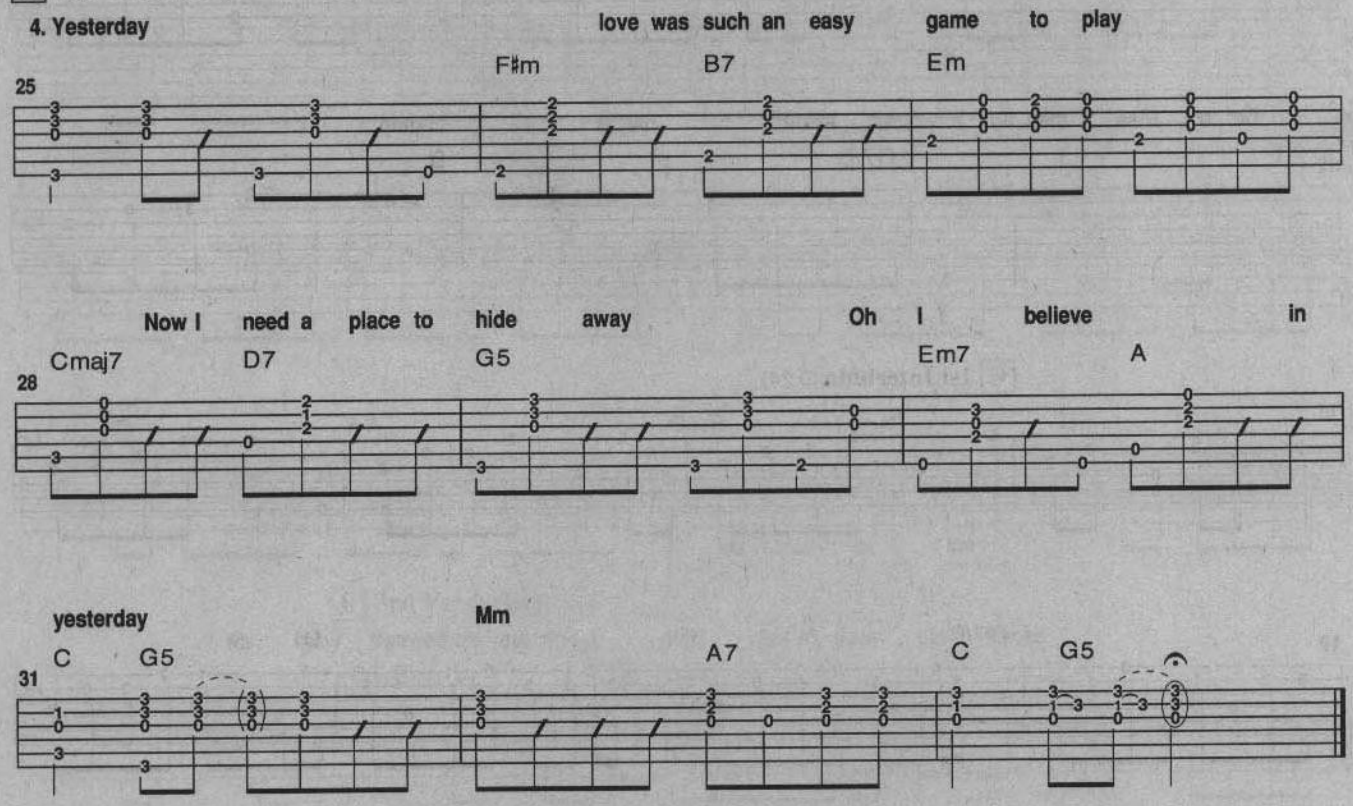
D **1st and 2nd Bridges** (0:40), (1:17)


suddenly yesterday
Why she had to go I don't
C G F♯m B7 Em D C Em/B
16
know she wouldn't say I said
Am6 D7 G5 F♯m B7
19
something wrong now I long for yesterday
Em D C Em/B Am D7 G5
22

E **4th Verse** (1:37)


4. Yesterday
love was such an easy game to play
F♯m B7 Em
25
Now I need a place to hide away Oh I believe in
Cmaj7 D7 G5 Em7 A
28
yesterday Mm
C G5 A7 C G5
31

CHUMP MAN BLUES Blind Blake

HEAR THE GUITAR PART AT guitarworld.com

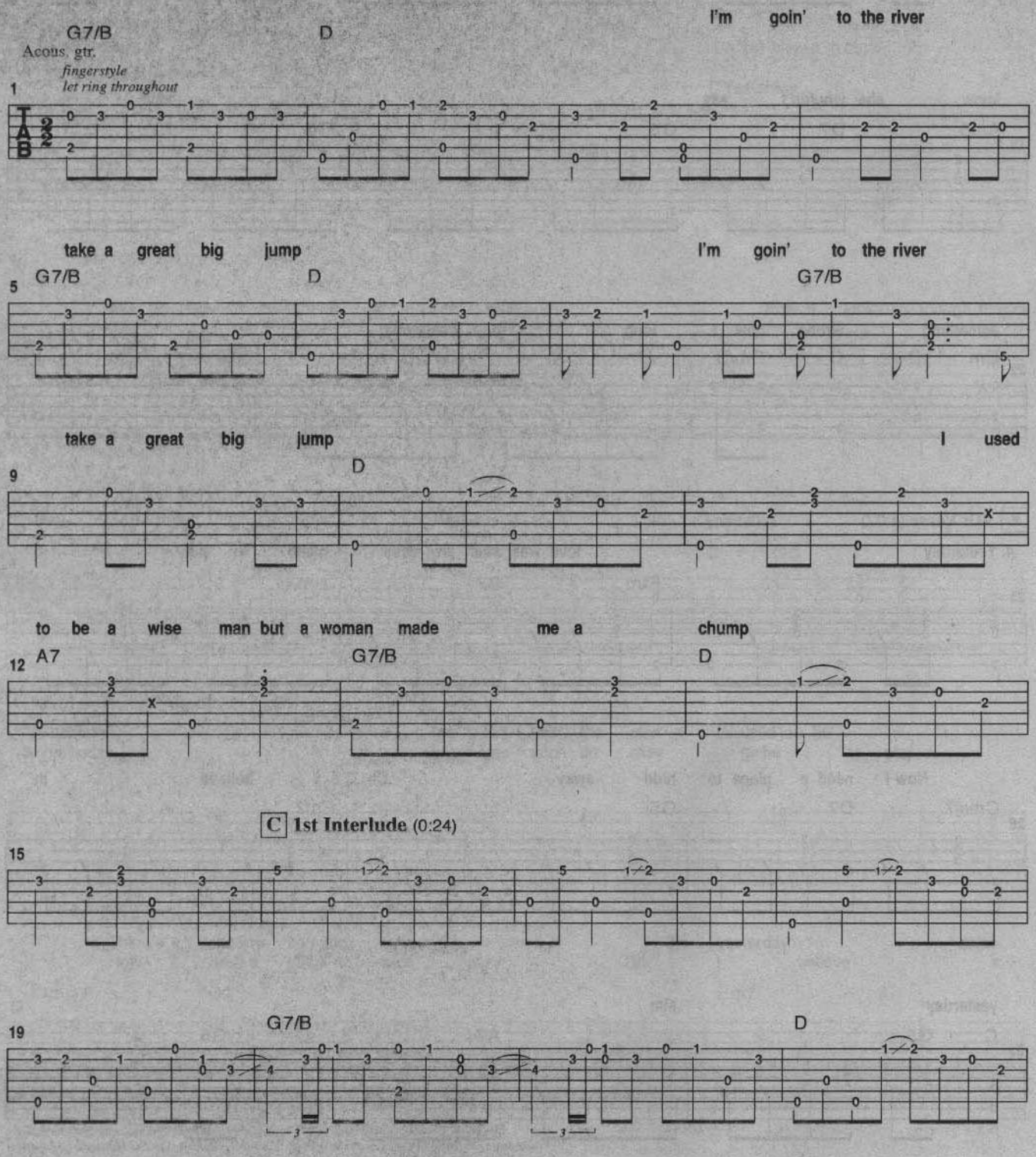
As heard on the Yazoo Recording *The Best of Blind Blake*
Transcribed by Jeff Perrin

Drop-D tuning
(low to high: D A D G B E)

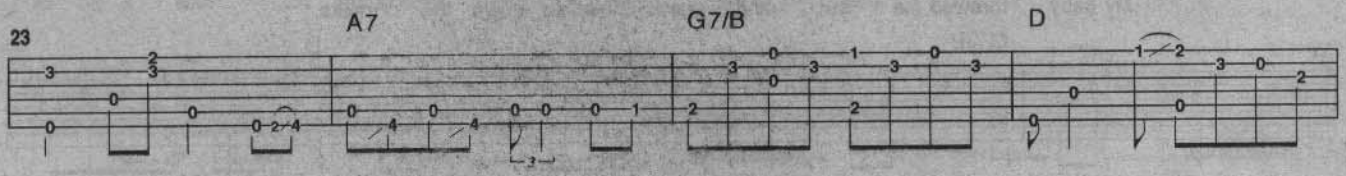
A Intro (0:00)

Moderately ♩ = 82

B 1st Verse (0:05)

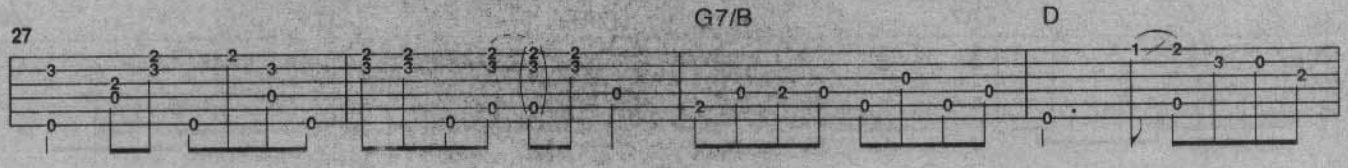


CHUMP MAN BLUES Blind Blake

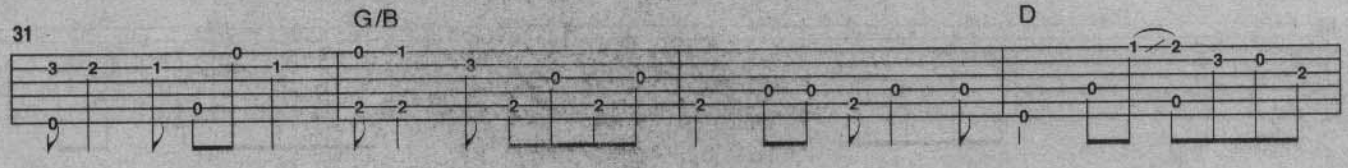


D **2nd Verse** (0:42)

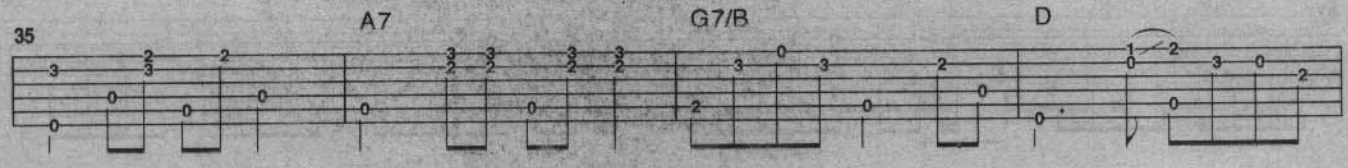
It sure is funny how hard a man can fall



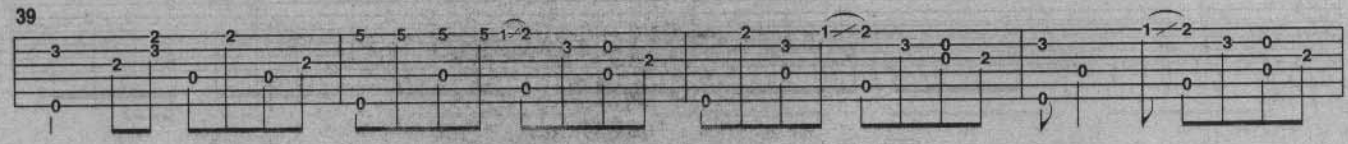
It sure is funny how hard a man can fall

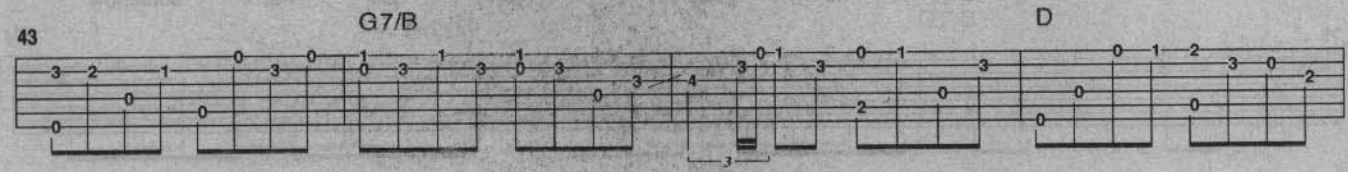


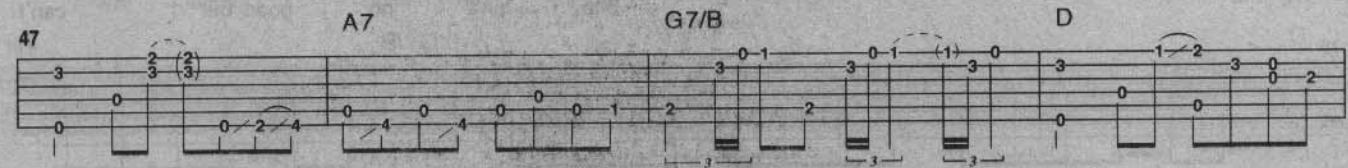
When he gets to thinkin' one woman has got it all



E **2nd Interlude** (1:00)

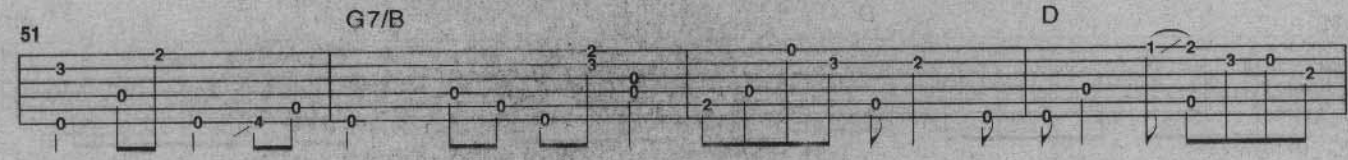






F **3rd Verse** (1:18)

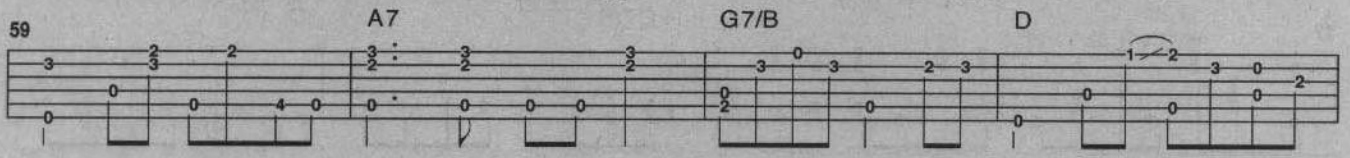
My baby threwed me out and I start walkin' down the tracks



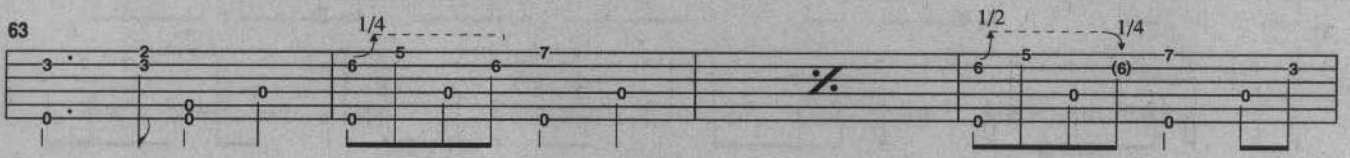
CHUMP MAN BLUES Blind Blake

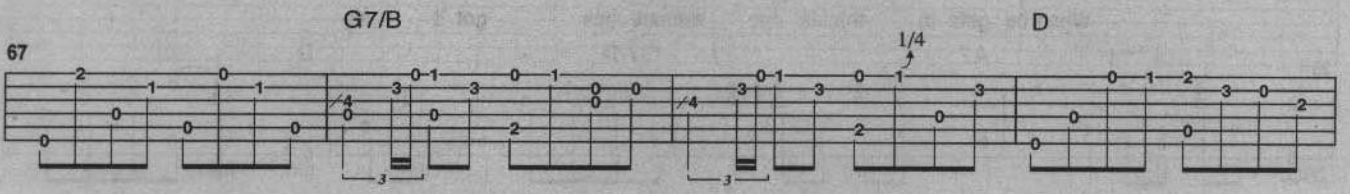
My baby threwed me out and I start walkin' down the tracks

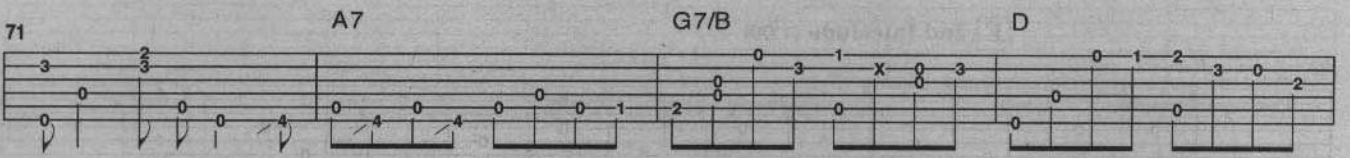
And then I went home and begged her to take me back



G 3rd Interlude (1:36)

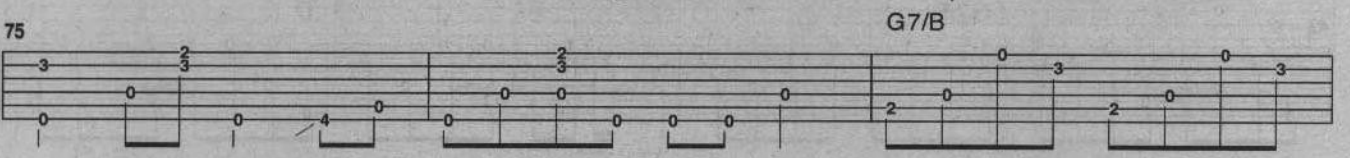




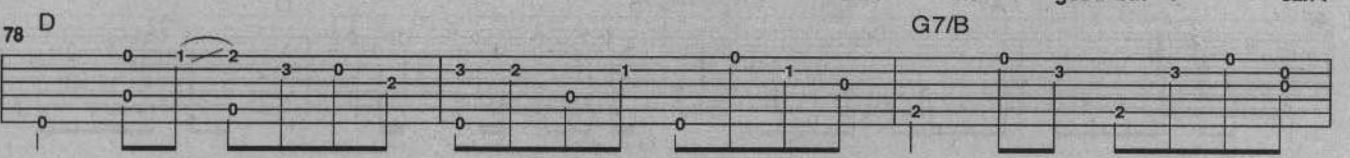


H 4th Verse (1:53)

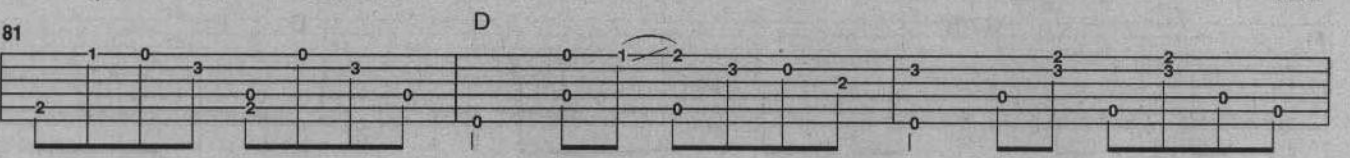
She ain't no good but I can't quit her somehow



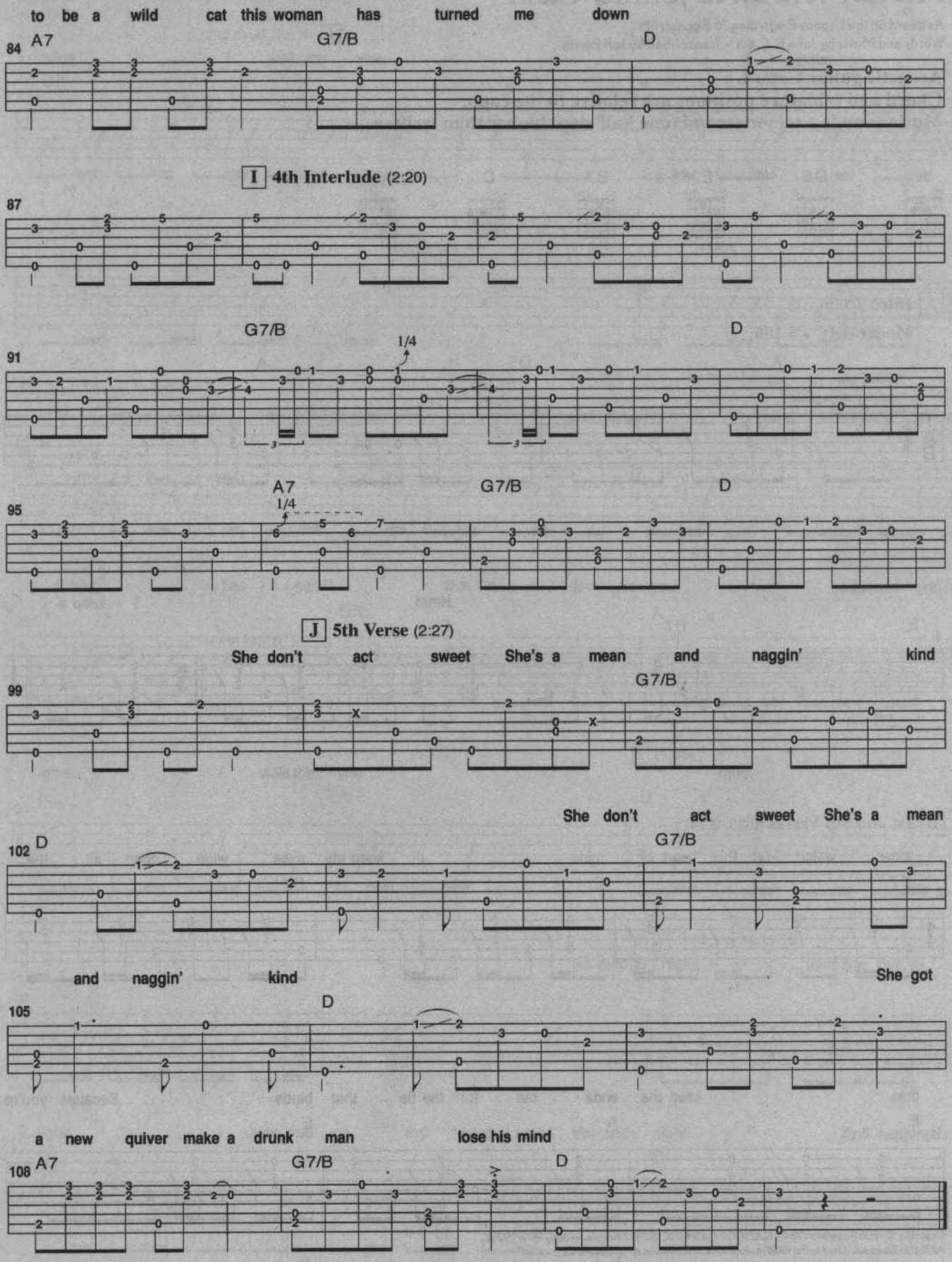
She ain't no good but I can't



quit her somehow I used



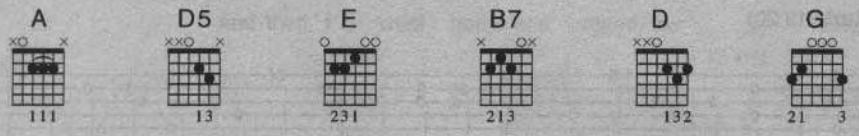
CHUMP MAN BLUES Blind Blake



I WALK THE LINE Johnny Cash

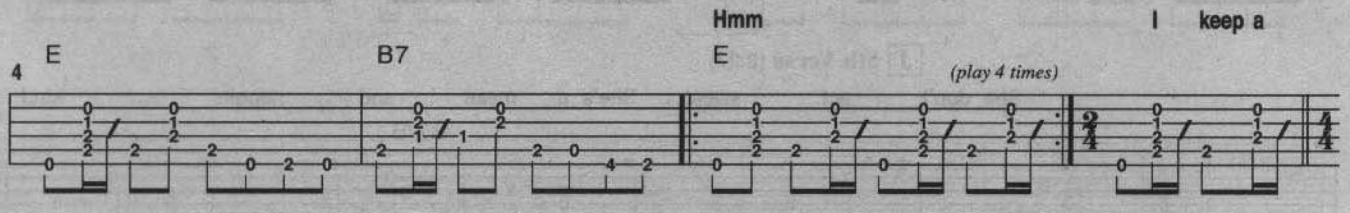
As heard on the Legacy Recording *16 Biggest Hits*
Words and Music by John R. Cash • Transcribed by Jeff Perrin

Acoustic guitar Capo I.
Chord and tablature positions are relative to the capo.
Music sounds a minor second (one half step) higher than written.

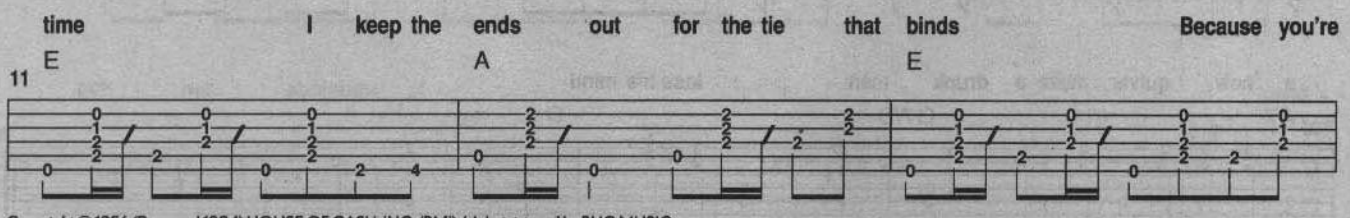


A **Intro** (0:00)

Moderately ♩ = 106



B **1st and 5th Verses** (0:23, 2:14)



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I WALK THE LINE Johnny Cash

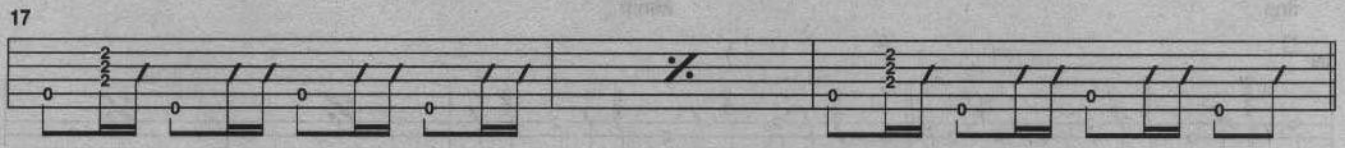
(2nd time) skip to **I**

C (0:41)

mine I walk the line Hmm

B7 E A

I find it



D **2nd Verse** (0:50)

very very easy to be true I find myself alone when each day is

E A E

through Yes I'll admit that I'm a fool for you Because you're

A D5 A

E (1:08)

mine I walk the line Hmm

E A D

F **3rd Verse** (1:18)

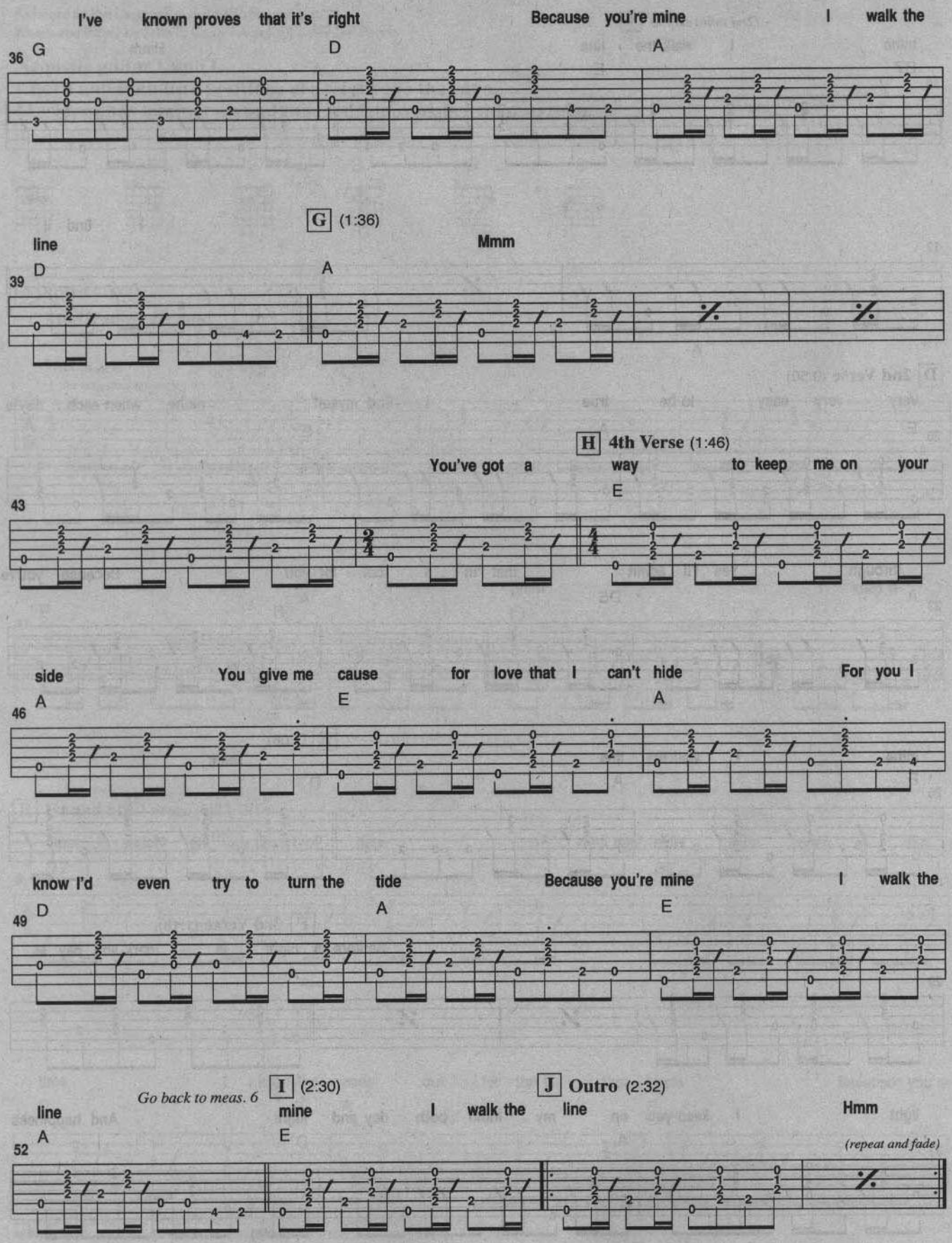
As sure as night is dark and day is

A

light I keep you on my mind both day and night And happiness

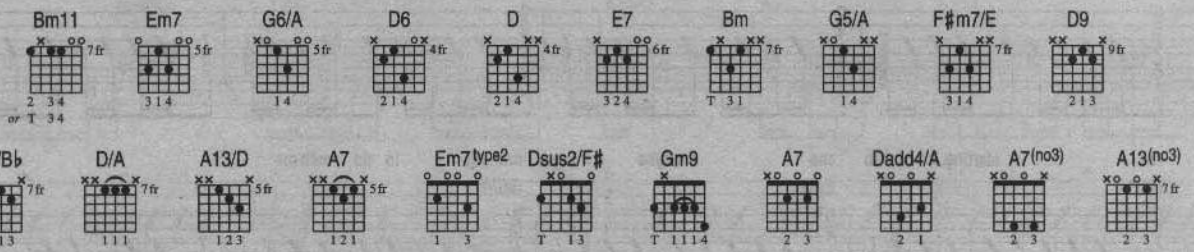
D A D

I WALK THE LINE Johnny Cash



DAUGHTERS John Mayer

As heard on the Aware/Columbia recording *Heavier Things*
Words and Music by John Mayer • Transcribed by Jeff Perrin



A **Intro** (0:00)

Moderately ♪ = 124 (♪♪♪ = ♪♪♪)

Bm11 Em7 G6/A D6

Gtr. 2 (acous.)

1

Gtr. 1 (acous.)

Rhy. Fig. 1 *end Rhy. Fig. 1*

*repeat previous chord

Bm11 Em7 G6/A D6

Gtr. 1 plays Rhy. Fig. 1 (see meas. 1)

Gtr. 2

5 *(repeat previous measure)* 1/2

B **1st Verse** (0:23)

I know a girl She puts the color inside of my world But

Gtr. 1 Bm11 Em7 G6/A D

9

she's just like a maze where all of the walls all continually change And

Bm11 Em7 G6/A D Em7 D

13 *cont. simile*

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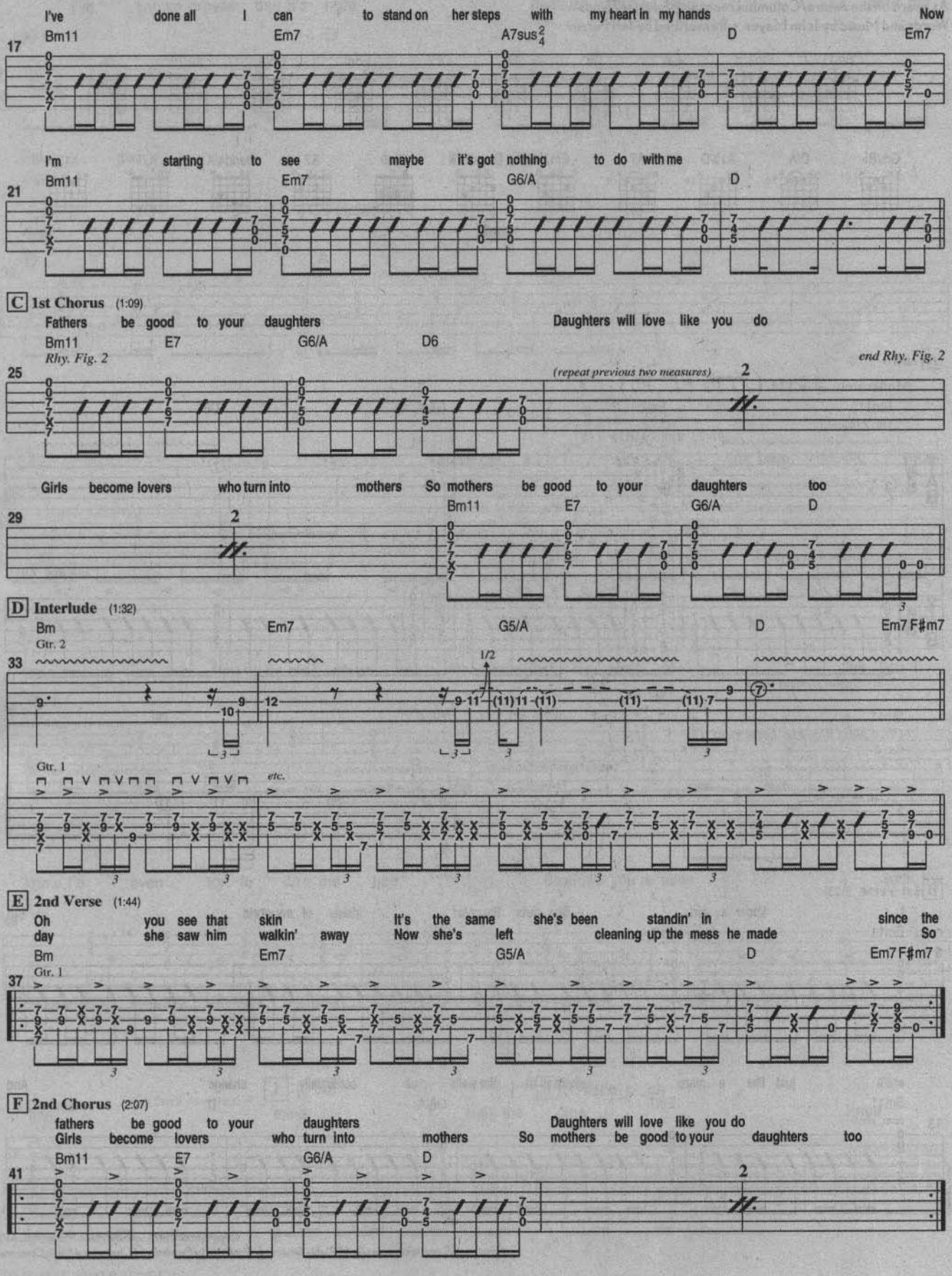
DAUGHTERS John Mayer


I've done all I can to stand on her steps with my heart in my hands Now
Bm11 Em7 A7sus2/4 D Em7
17
I'm starting to see maybe it's got nothing to do with me
Bm11 Em7 G6/A D
21
C 1st Chorus (1:09)
Fathers be good to your daughters Daughters will love like you do
Bm11 E7 G6/A D6
Rhy. Fig. 2
end Rhy. Fig. 2
(repeat previous two measures)
25
Girls become lovers who turn into mothers So mothers be good to your daughters too
Bm11 E7 G6/A D
29
D Interlude (1:32)
Bm Em7 G5/A D Em7 F♯m7
Gtr. 2
33
1/2
Gtr. 1
etc.
E 2nd Verse (1:44)
Oh you see that skin It's the same she's been standin' in since the
day she saw him walkin' away Now she's left cleaning up the mess he made So
Bm Em7 G5/A D Em7 F♯m7
Gtr. 1
37
F 2nd Chorus (2:07)
fathers be good to your daughters Daughters will love like you do
Girls become lovers who turn into mothers So mothers be good to your daughters too
Bm11 E7 G6/A D
41

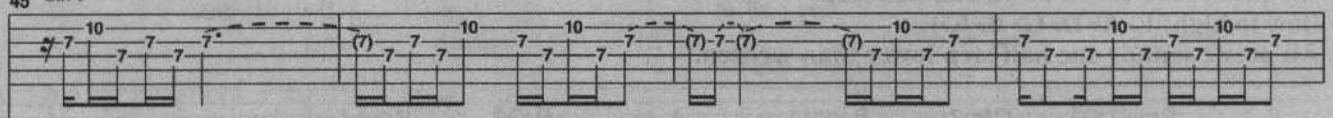
DAUGHTERS John Mayer

G **Bridge** (2:30)

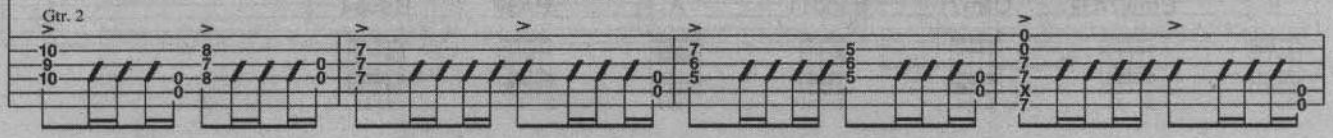
Boys you can break You'll find out how much they can take Boys will be strong

D9/C Gm/B♭ D/A A13/D A7 Bm11

45 Gtr. 1



Gtr. 2

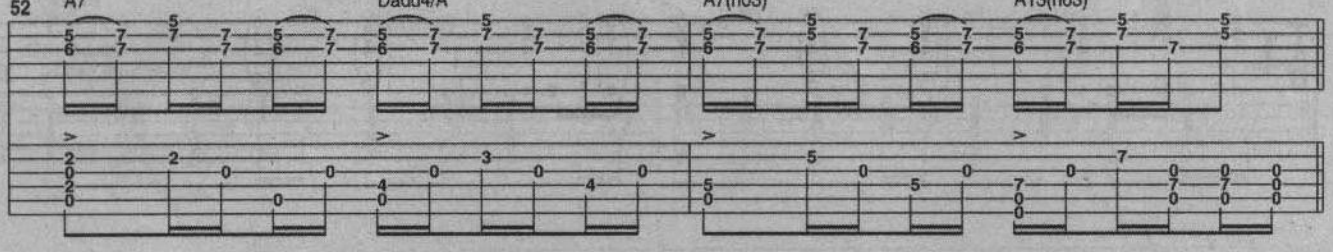


and boys soldier on But boys would be gone without warmth from a

49 Em7 type2 Dsus2/F♯ Gm9

woman's good good heart

52 A7 Dadd4/A A7(no3) A13(no3)



On behalf of

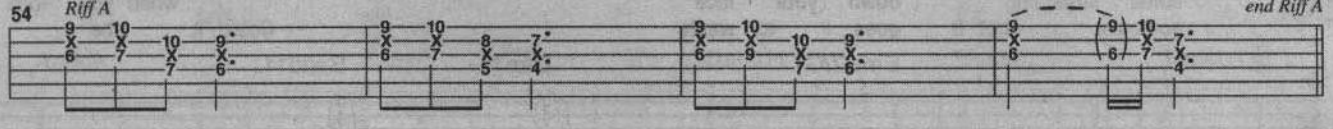
Bm11 E7 G6/A D6 Bm11 E7 G6/A D6

Gtr. 1 plays Rhy. Fig. 2 simile (see meas. 25)

Gtr. 2 (piano arr. for gtr.)

Riff A *end Riff A*

54



H **3rd Chorus** (3:19)

every man lookin' out for every girl You are the god and the weight of her world So

fathers be good to your daughters Daughters will love like you do

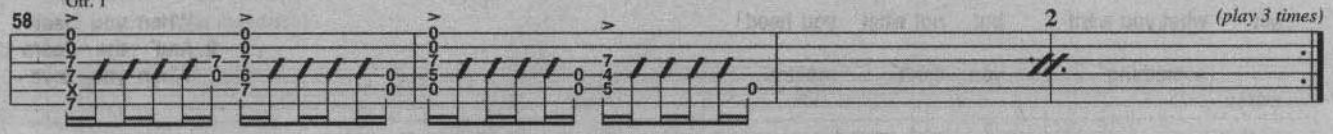
Girls become lovers who turn into mothers So mothers be good to your daughters too So

Bm11 E7 G6/A D6

Gtr. 2 repeats Riff A (see meas. 54)

Gtr. 1

58

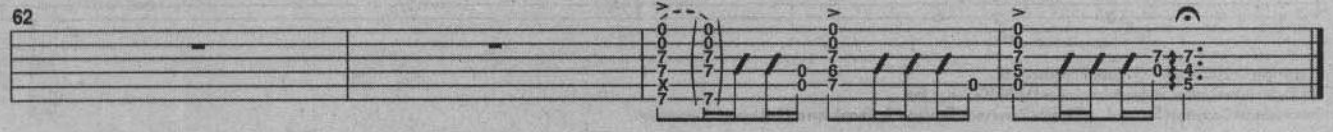


(play 3 times)

mothers be good to your daughters too So mothers be good to your daughters too

Bm11 E7 G6/A D

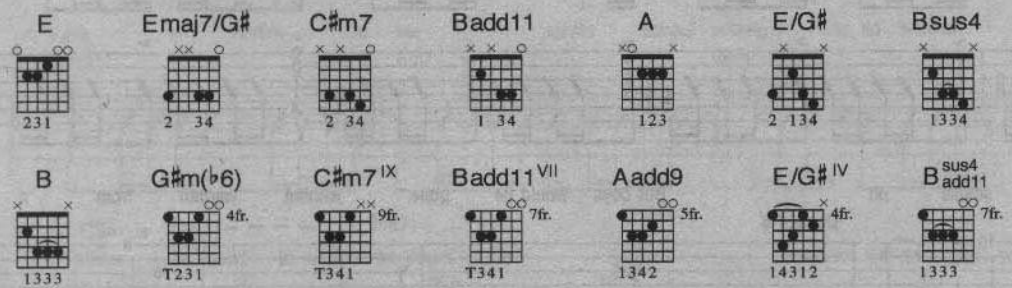
62



FIX YOU Coldplay

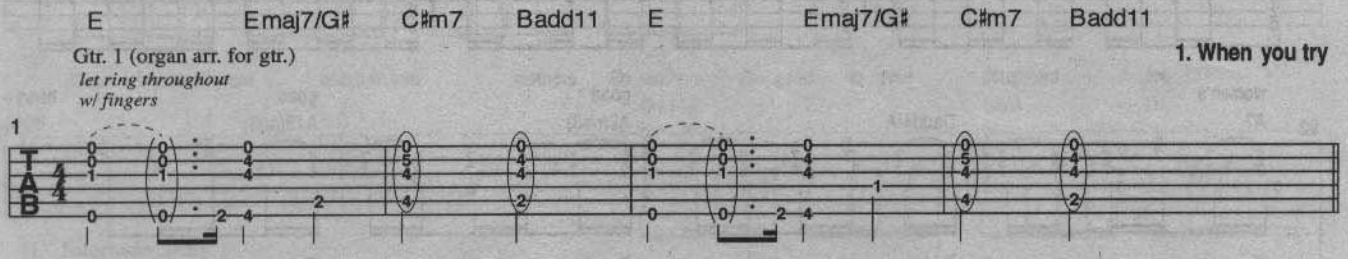
As heard on the Capitol EMI Recording *X & Y*
Words and Music by Guy Berryman, Will Champion, Chris Martin and Jon Buckland • Transcribed by Jeff Perrin

All guitars are tuned down one half step
(low to high: E♭ A♭ D♭ G♭ B♭ E♭)
All music sounds one half step lower than written.

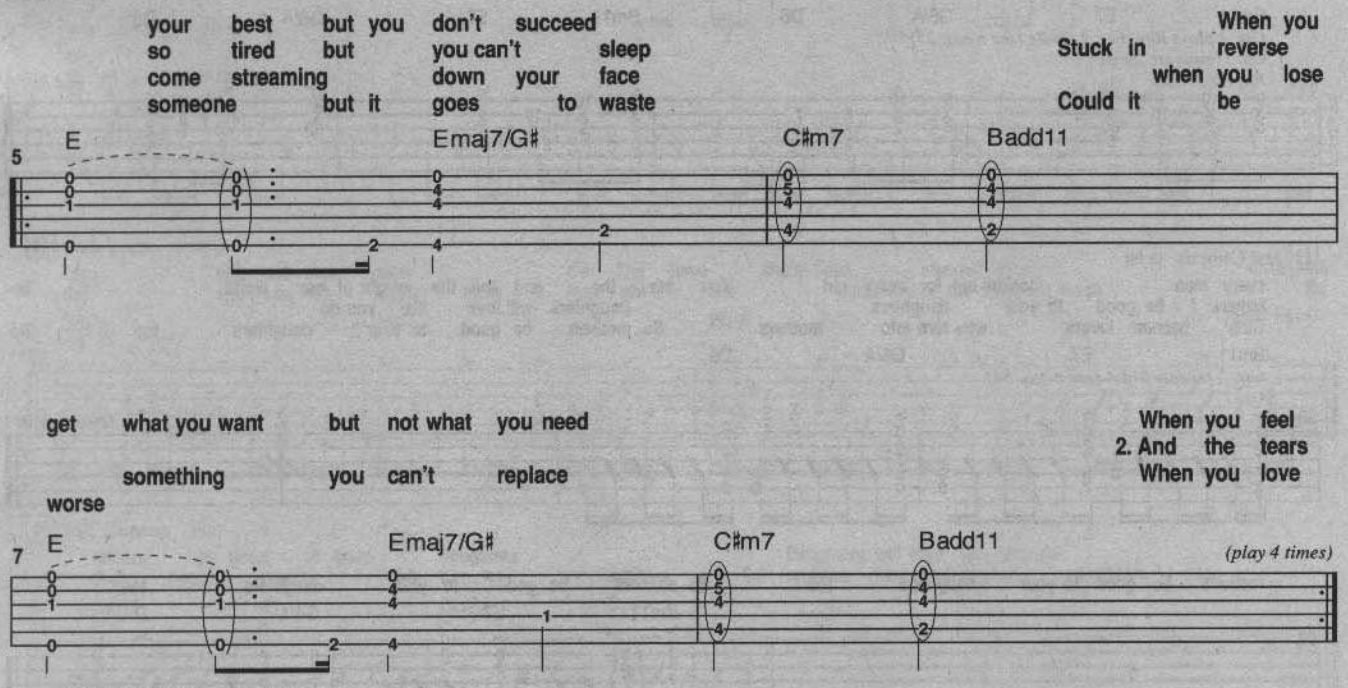


A **Intro** (0:00)

Slowly ♩ = 69



B **1st and 2nd Verses** (0:14, 0:42)



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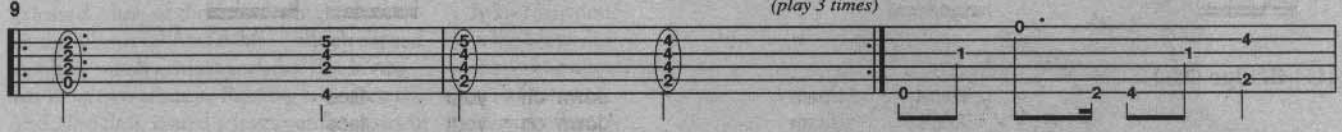
FIX YOU Coldplay

C 1st Chorus (1:10)

Lights will guide you home
And ignite your bones
And I will try to fix you

A E/G♯ Bsus4 B E Emaj7/G♯

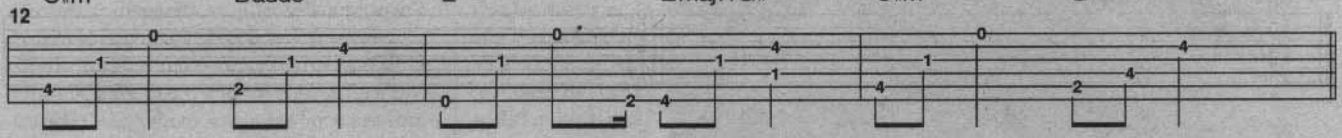
9 *(play 3 times)*



3. And high

C♯m Badd6 E Emaj7/G♯ C♯m B

12



D 3rd Verse (1:46)

up above or down below When you're
too in love to let it go But if you
never try you'll never know just what you're
worth

E G♯m(♭6) C♯m7 IX Badd11 VII

Gtr. 2 acous.

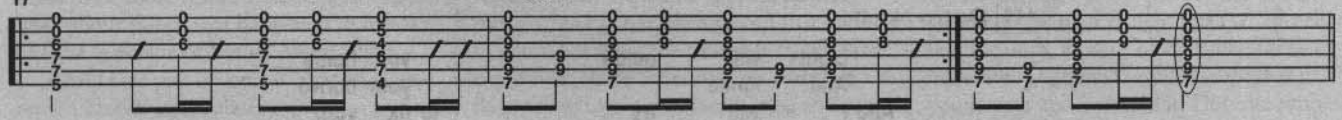
15 *let ring throughout* *(play 4 times)*

1., 2. 3.

E 2nd Chorus (2:14)

Lights will guide you home
And ignite your bones
And I will try to fix you

17 Aadd9 E/G♯ IV B^{sus4}_{add11} Badd11 VII Bsus4 Badd11



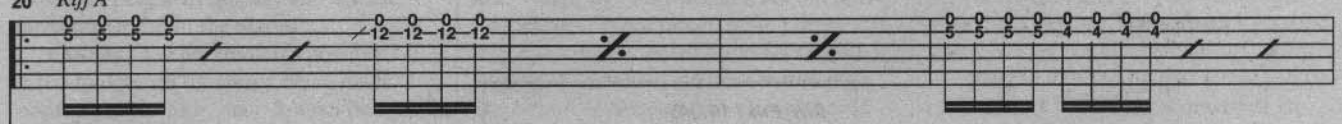
F Interlude (2:35)

E Aadd9 E Badd11

Gtr. 2 plays Rhy. Fig. 1 second time

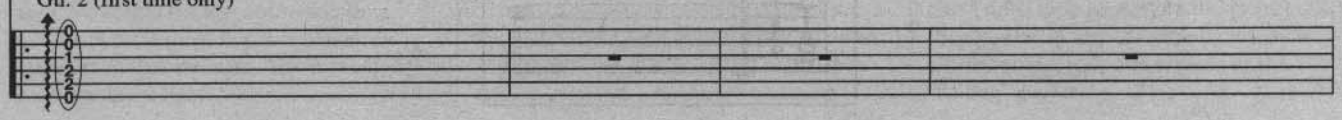
*Gtr. 3 (elec. w/ light overdrive)

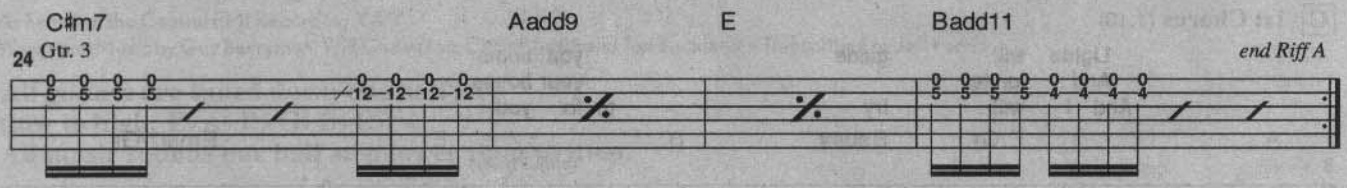
20 *Riff A*



*doubled throughout

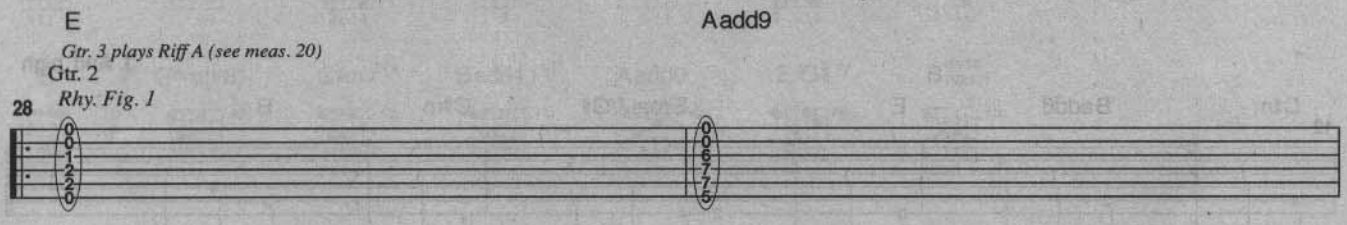
Gtr. 2 (first time only)





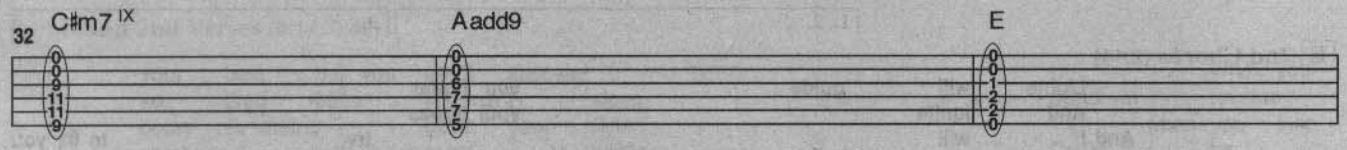
G Bridge (3:30)

Tears stream down on your face
Tears stream down on your face



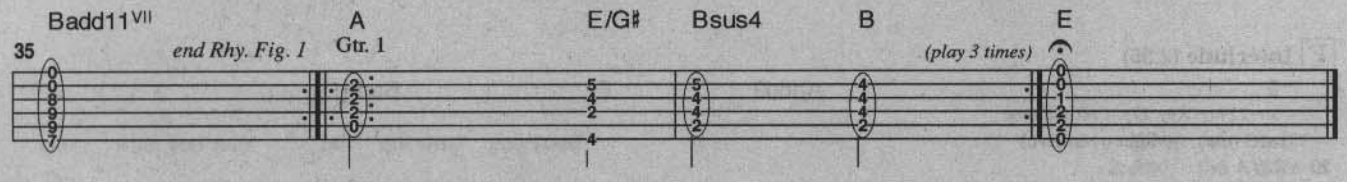
When you lose something you cannot replace
I promise you I will learn from my mistakes

Tears stream down on your face and I
Tears stream down on your face and I



H Outro (4:24)

Lights will guide you home
And ignite your bones
And I will try to fix you.



Rhy. Fill 1 (4:04)

THE JAZZ BOX with John Pizzarelli

HEAR IT ONLINE AT guitarworld.com

"My Funny Valentine," Part I:

A chord-melody arrangement of the first 16 bars.

THERE'S NOTHING more rewarding than coming up with a chord-melody arrangement of a jazz standard. It's a big challenge to craft something that's faithful to the original song yet bears your own signature.

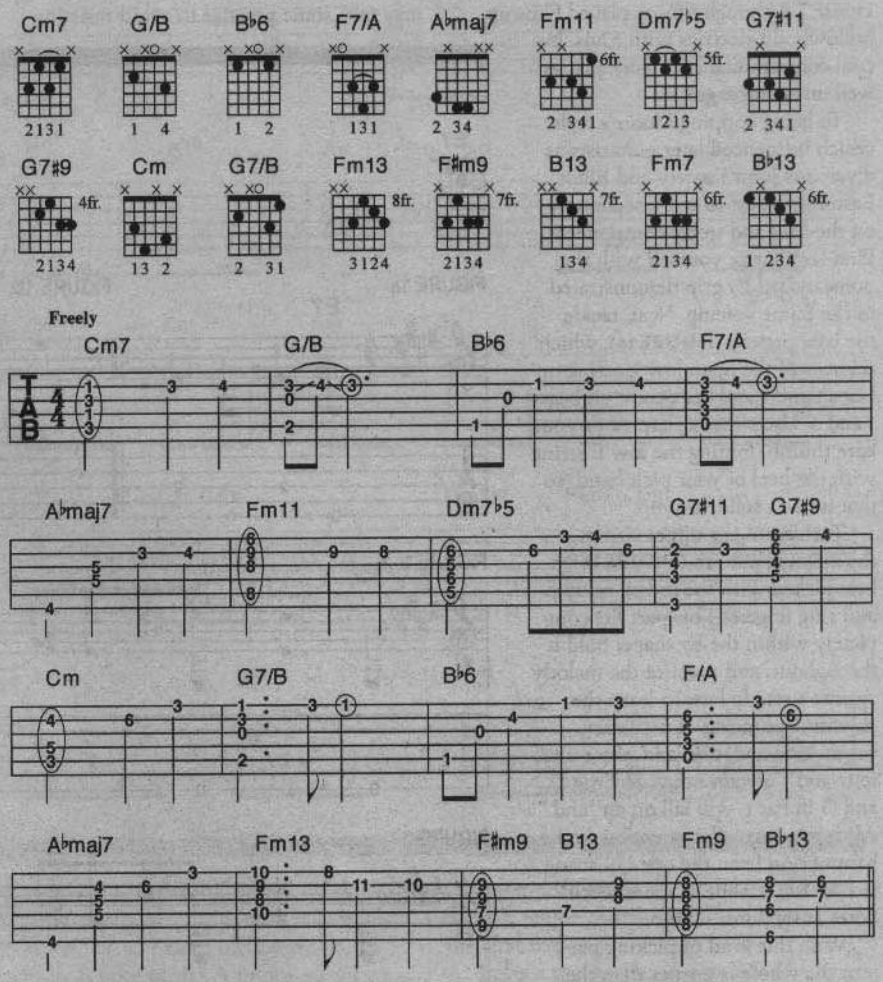
When working on an arrangement, you're going to want to use a lead sheet, which contains everything you need know about the song. Not to knock the *Real Book*, but you would do yourself a service by referencing the authentic songwriter books—I've got those of Richard Rodgers, Arthur Schwartz, Harold Arlen and many others. Then you have both the right melody and the original chords. You see, the Real Book was sometimes transcribed from non-definitive recordings, and that can get you playing things wrong.

In any case, for this issue I decided to arrange Richard Rodgers's "My Funny Valentine"—the holiday is coming up and, besides, I've always liked the famous Chet Baker version. It's a hard tune to play; since you've got this descending bass line with a melody flying against it, the fret hand has a lot of work to do. It has to hold down each chord shape for as long as possible, while, at the same time, carrying the melody. This requires some tricky fingerings. In the first two bars, for instance, the fourth finger has to play all the second-string melody notes and slurs, so that the other fingers are free to play the chords and bass lines. And on the F7/A chord, your second finger has to tackle the melody by hammering-on the fourth-fret Eb.

I throw in a nice trick, harmonically speaking, in the next-to-last-bar, which I got from George Van Eps. Before the Fmg–Bb13 change in the end, I add a ii–V move a half step above (F#mg–B13), which adds an interesting twist. You can do this sort of thing in a lot of ii–V cases, but it works especially well here because the melody note, G#/Ab, just happens to be the ninth of the F#mg chord.

As for the pick hand, you've got three options—fingerpicking, hybrid picking, or flatpicking. If you choose to flatpick, be sure to mute the notes on the strings you don't play. For example, on the Fm11 chord, arch your second finger, which is fretting the fifth string, so that it mutes the fourth string at the same time. Whichever approach you choose, you'll want to play the melody notes a little harder so that they stand out against the chords and bass. But don't pick the notes too hard—you want everything to sound smooth and flowing, not choppy and detached.

Next issue, part two. ■



MY FUNNY VALENTINE Words by LORENZ HART Music by RICHARD RODGERS Copyright © 1937 (Renewed) CHAPPELL & CO. Rights for Extended Renewal Term in U.S. controlled by WB MUSIC CORP. and WILLIAMSON MUSIC All Rights Reserved Used by Permission of Alfred Publishing Co., Inc.

HEAR IT ONLINE AT guitarworld.com

Pick It, Wilson!

A rollicking arrangement of Wilson Pickett's "In the Midnight Hour."

IT'S NOT EASY to imagine transforming the beautifully interactive horn section, two electric guitars, bass, and drums that drive this sweet soulful classic into a cool, snapping solo acoustic guitar accompaniment, but it can be done. Though the original version was played in E, I've arranged it as though it were in G, which makes it easier to capture the bright sound of guitarist Steve Cropper's upper-register chord voicings and the Memphis Horns' signature harmonized lines. If you wish to sing it just like Wilson, place a capo at the ninth fret to transpose all the chords up a major sixth, to E. You can, of course, play it in any key you wish; I prefer parking my capo at the seventh fret and playing it in D, which not only is easier to sing in than E but makes the bass line sound fatter and affords my fretting fingers more room to maneuver than if the capo were all the way up at the ninth fret..

The song's intro, depicted in **FIGURE 1**, should be played entirely with downstrokes. To execute the percussive fret-hand-muted strums (indicated by X's), relax your fret hand's grip as you play the chord, thereby damping it. In the case of tthe muted strum that opens the figure, prepare your fingers to form the ensuing F barre chord. Also, in bar 2 gradually increase your volume (*crescendo*) to add a little drama to the proceedings.

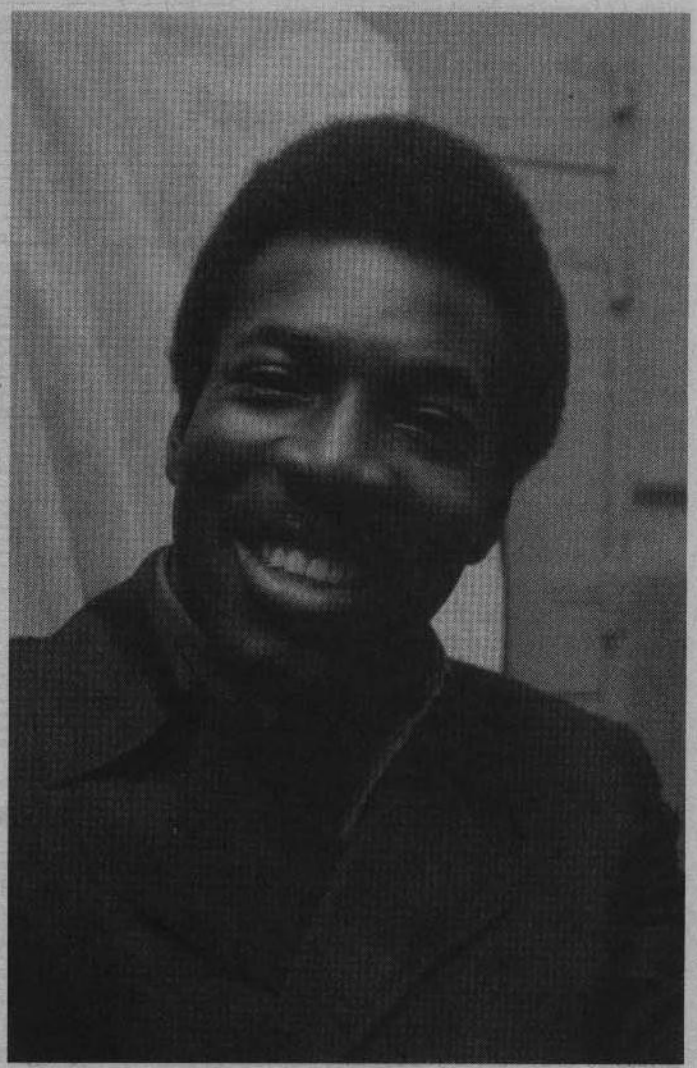
FIGURE 2 shows the song's main riff. As indicated by the dot-and-accent mark over beat 2, the G chord should be strummed loudly and then instantly silenced with both hands. When picking the two muted 16th notes that follow, use a down-up combination, and be sure to palm-mute the A string through the end of beat 3. Note that the pull-off/hammer-on combination on beat 4 applies to both the B and D strings, and that the first and second fingers should be moved together as one.

As the verse gets under way, I like to substitute the more subdued but equally grooving bass riff shown in **FIGURE 3** for the two-chord vamp in **FIGURE 2**. This more thinly textured part, palm-muted throughout, provides a nice contrast and helps draw attention to the vocals. On beats 2 and 4 of **FIGURE 3**, pick both strings, then immediately hammer on the lower string.

The bridge, illustrated in **FIGURE 4**, should be strummed with lightly palm-muted downstrokes and accented on every downbeat. This section leads back to the main riff (**FIGURE 2**), which is played three times and followed by an abbreviated restatement of the intro—in this case the first two bars of **FIGURE 1**.

FIGURE 5 presents the song's climactic eight-bar horn break, which follows the second verse/bridge/main riff-intro recap cycle. When playing this figure, be sure to strum the accented chords more heavily than the others. Tapping your foot squarely on each downbeat will help you feel the break's driving groove. Also, be sure to observe the staccato marks on certain chords by momentarily relaxing your fret hand's grip on the strings the instant after strumming them. The quick change from C to F in the sixth bar may require a little bit of practice to master, but should become fairly automatic in due time.

The horn break on the original is followed by the song's third and final verse, which leads into an open-ended vamp on the main riff that fades out on the recording. You can play this this last verse and outro by "riding out" on **FIGURE 2** before eventually coming to a rest on a full G chord. Another option is to end by restating the song's intro (**FIGURE 1**) before settling on that final G chord. ■



CHRIS WALTER/WIREIMAGE

"In the Midnight Hour."

Capo IX
All positions relative to capo; music sounds a major sixth higher than written.

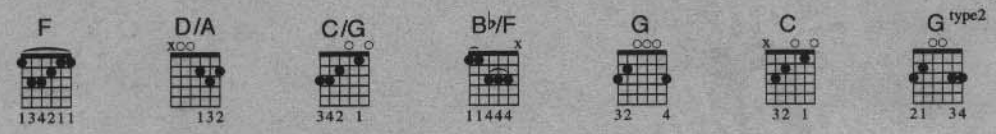


FIGURE 1 intro

FIGURE 2 main riff

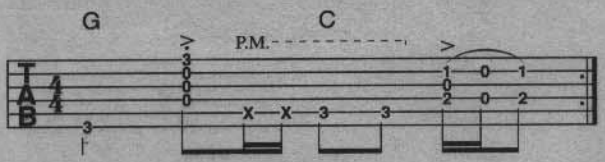


FIGURE 3 verse vamp

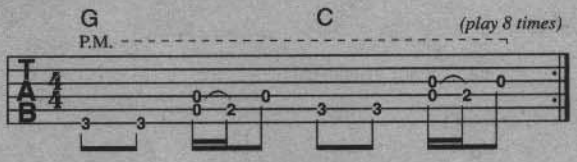
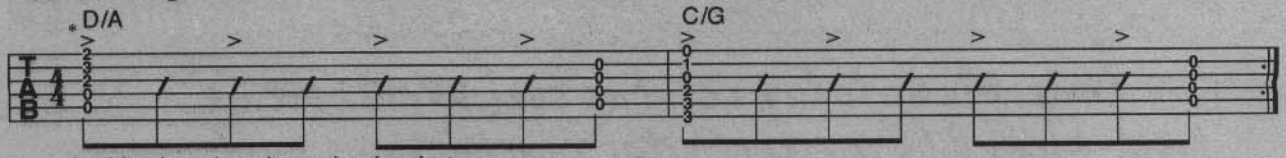
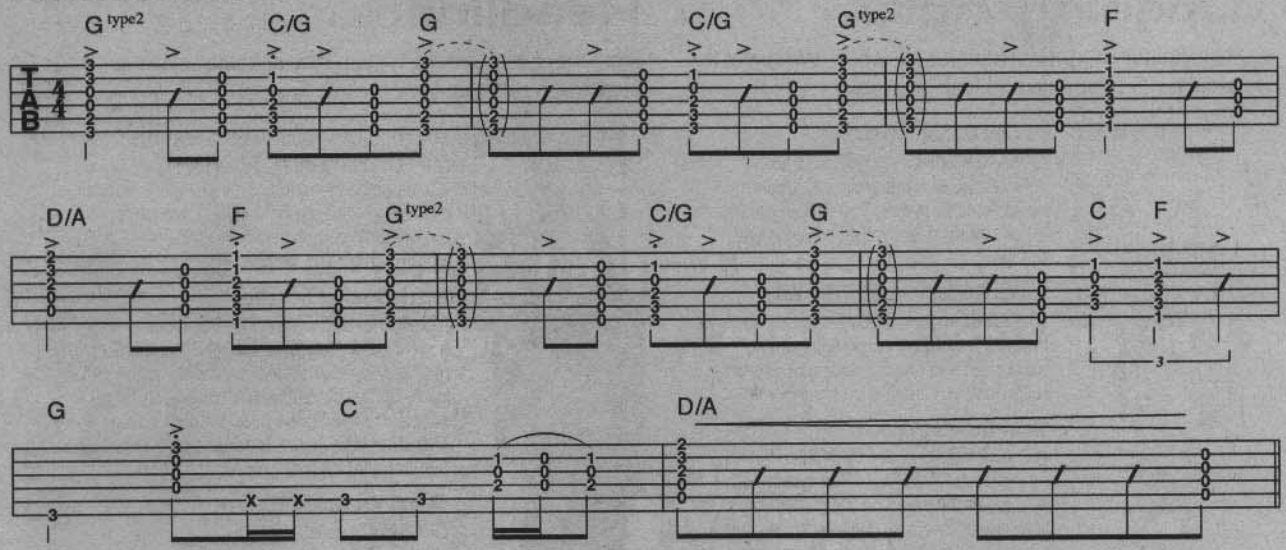


FIGURE 4 bridge



*w/ light palm muting on lower strings throughout

FIGURE 5 horn break



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